DWBULLETIN

THE MONTHLY NEWS-'ZINE

NOV. 16

SHADA TAPED?

'DWB' CAMPAIGN TO COMPLETE SEASON 17!

THERE IS A POSSIBILITY THAT 'SHADA', THE 'LOST' STORY OF SEASON 17, MAY BE BROUGHT OUT ON BBC VIDEO, FOLLOWING A PROPOSAL TO PRODUCER JOHN NATHAN-TURNER BY SNOWY LIDIARD-WHITE, A PRODUCTION ASSISTANT ON MANY OF THE BLACK AND WHITE STORIES (SEE PAGE 4).

The BBC Videogram special, if it goes ahead, would resurrect all the surviving SHADA material, completing the 25% or so of unfilmed footage by using caption-slides, animated graphics and a narrated voice-over. Lidiard-White is very confident that not only could it be successfully completed, but it also stands a very good chance of attracting the biggest sales of a BBC video yet, especially if Overseas rights can be negotiated.

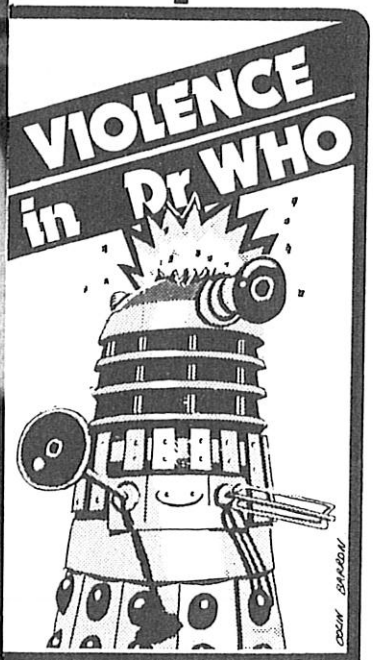
And this is where the readers of DWB come in, by expressing your eagerness in seeing this project completed could convince the BBC that this venture would be worthwhile and profitable. If you would be prepared to buy a copy of the SHADA tape (if completed) then this is what to do: On a sheet of A4 paper, type (preferably), your name and address and that you would be interested in the tape should it materialise (a detailed letter explaining why might prove helpful). Then send in your sheet of paper with your order for the DWB WINTER SPECIAL (on a seperate sheet of paper) to the editorial address and I will forward the replies on to BBC Enterprises.

SHADA was to have been Season 17's climatic 6 parter but was hit by a BBC strike with filming being halted in December 1979. Despite all the location filming having been completed, JN-T opted against completing it and slotting it into the 18th Season.

(CONT'D PAGE 4...)

INSIDE~'WhoCon':1st Pictures

PLUS~ 6 Page TARGET Special



WHY WHITEHOUSE IS WRONG

by Dr Colin Barron

EDITORIAL

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5 WHITEGATE GDNS
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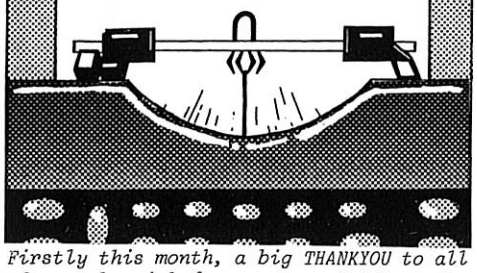

Firstly this month, a big THANKYOU to all of you who picked up a copy of DWB at the recent 'WhoCon' (first report and photos from Britain's major U.K. convention on page 5...). I donated 5p from each issue sold to the 'Foundation for the Study of Infant Deaths',the charity supported by Colin Baker, whose son Jack was a victim of Cot-Death Syndrome a year ago. £20 was raised in all which is now being put to very good use, so thanks again.

In six weeks time our special Christmas & New Year number will be published. It will be mailed out 1st class (to beat the Christmas rush) and should hit your doormat by December 22nd—what more could you wish for Christmas (!) ? Once again, it will be in full colour, packed with a host of interesting and topical features, the highlight of which will be an exclusive interview with an actor about to reshape the future of our favourite TV show ...COLIN BAKER, who debuts as Doctor 6 in the New Year. So, if you have a question for Colin, then I must have them as soon as possible, so send them NOW! The sender of Colin's favourite question will win a signed photo of the man himself ! Speaking of prizes, there's also the chance to win one of '3' 1985 subscriptions to DWB, and also a hardback copy of THE CAVES OF ANDROZANI, simply by entering 'The 1984 DWB Readers' Poll', details of which are on page 15...so be sure to be here !

*Just to reassure Neil Hutchings (right) and anyone else who failed to detect the intentional use of 'S*N'-type hyperbole last issue (and in DWB's 'CT' ads! I've NO intention of becoming self-righteous—like the DWAS—or sensational—like The aforementioned gutter-trash. I believe a small amount brightens things up a bit, but not too much as most people aren't ignorant and don't take such a thing seriously—obviously, The S*N think that they do !*

DWB: /ACKNOWLEDGEMENTS/ №: 16

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TOM CARDIGAN, Illinois, U.S.A.

Way back in *DWB:4* you reported all of *THE DAEMONS* was found in colour. Well, that's true, kind of. Colour copies of all of *THE SILURIANS, THE AMBASSADORS OF DEATH, TERROR OF THE AUTONS* and *THE DAEMONS* do exist, but they are home-copies of American broadcasts on the normal half-inch videotape. Although they are of high enough quality to be shown at conventions (like *TERROR OF THE AUTONS* at Longleat and *THE DAEMONS* at NFT),they are not good enough to be shown on the BBC as they are not broadcast quality master two-inch tapes. Even if they were of broadcast quality they don't all start up from the very beginning of the opening credits and not all of the end credits are there. The above four shows were actually taped about nine years ago, when the BBC still had them all in colour, and some fans saved them all this time without even realizing that the BBC threw them out.

I do understand what you said in *DWB:11* about the November convention. We can't, however, determine when the first episode was shown in America, as each station shows whatever episodes they want of the ones they are allowed—what they want and at whatever rate they want. Confusing, isn't it ? When *DOCTOR WHO* was first shown here, about ten years ago, most stations showed it out of order. Then, we could see all of *THE SILURIANS*... through *THE TIME MONSTER*, in colour, of course. *SPEARHEAD FROM SPACE* has never been shown in the United States. All the other Jon Pertwee stories have been shown at one time or another except that one and *THE FRONTIER IN SPACE, PLANET OF THE DALEKS* and *THE INVASION OF THE DINOSAURS*.Even now, some stations are showing Pertwee, others Baker and Davison. My own station showed *LOGOPOLIS* last Sunday and another station near me has just completed *MAWDRYN UNDEAD* episode 4. Both will finish all of the Davisons soon.

DEAN SHEWRING, Ontario, CANADA

The *Afro-Tapes* article in *DWB:14* once again serves to raise my hopes...in vain? As a confirmed Troughton fan, in a country that has never shown any of his stories (except *THE THREE DOCTORS*) I don't know how much more I can take !

I thought that the *Genesis of the Cybermen* article merely pointed out the fact that what *DOCTOR WHO* needs is a new scientific adviser !

MARTIN HUGHES, Tunbridge-Wells, KENT

I was very pleased to hear, in *DWB:11*, that the Sontarans are definitely returning, but was dismayed to read they are joining a long line of characters that have been 'redesigned'. Why can't JN-T leave the appearances of the returning foes as they are ? The decaying Master, the Cybermen, Omega, the Sea Devils and Silurians, Davros, and now the Sontarans, all now have been changed. In this sense JN-T is a very bad producer for continuity. I think that all of his changes of designs are totally unnecessary and for the worse. Let's hope the Sontarans are not too radically changed as they were perfect as they were before.

One of the most interesting features *DWB* has published was the analysis on the Cybermen by Dr. Colin Barron. But I found his remarks on *REVENGE OF THE CYBERMEN* & *EARTHSHOCK* very unfair. He dismissed the two stories for their *"silliness"* and for being *"comic-strip orientated"* simply because they had scientific inaccuracies. In fact, a lot of the criticisms against *REVENGE OF THE CYBERMEN* were totally unfounded anyway. For a start, he has got it all wrong about the Cyber-bombs ——it *wasn't* the bomb that exploded, but the pack-buckle (see page 82 of the novel for a full explanation). In the TV version the Cyberleader clearly states that there would be a secondary explosion.

NEIL HUTCHINGS, Maidstone, KENT

This is the first time I've written to *DWB*, and indeed any fan publication. I've watched, with interest, all the debates and bandwagons and feel I am justified in making a few comments.

I first encountered the typical sort of fan criticism in 'Tardis' (the DWAS magazine) when I first joined. It was a letter/article from Thomas Noonan slamming DWAS and the show. His arguments against the society were meaningless, but I was bewildered by his arguments against Graham Wiliams, whose final season I greatly enjoyed. So I feel that I, and others, rather get taken in by other peoples' -written views, to a point where we begin to believe them ourselves.

Onto *DWB*. You are becoming a little annoying and pompous, I'm afraid, saying things like *"How to use your super DWB video cover"*, when it's *not* all that super, and saying *"Any ads constituting libellous literature or content believed to be in breach of copyright"* which not only is a damned hypocritical thing to say, especially after your initial issues and, lo and behold, on the opposite page there is an advert with a pic of Jon Pertwee... clipped from a magazine !!! Then there's Dr. C. M. Barron's patronizing articles. That rubbish about the Cybermen was just too much to bear, he takes things far too seriously, and *'Producing a Fanzine'* is really a bit much coming from *DWB* because it's almost saying: *"Well, DWB is this good, can you do better ?"* And anyway, it's not terribly good advice.

Sorry to sound so critical. I really do like *DWB*, I look forward to my copy each month, but I don't want to see you get horribly pompous and self-righteous.SKARO is like that and I just want to tear it to shreads when I read it.

(PS:You must be a spy at the Beeb—I know they get in ! The way you get your news, i.e; you told us about the Tractators and even had a picture of one...last January, and you had rumours of the new Dalek story by Saward yonks ago !!).

OUR RULING FOR ACCEPTANCE OF ADVERTS HAD TO BE WORDED VERY CAREFULLY TO AVOID LEGAL COMPLICATIONS AND DR. BARRON'S ARTICLE WAS WRITTEN AS A RESULT OF PLEAS FROM MANY READERS WHO HOPE TO START THEIR OWN FANZINES, AND SIMPLY NEEDED ADVICE. HOPEFULLY COLIN'S ARTICLE, BASED ON YEARS OF EXPERIENCE, HAS HELPED THEM, AND OTHERS TOO. (I WELCOME ANY CRITICISMS ON DWB, SO PLEASE FEEL FREE TO WRITE).

MICHAEL LONG, Ascot, BERKS

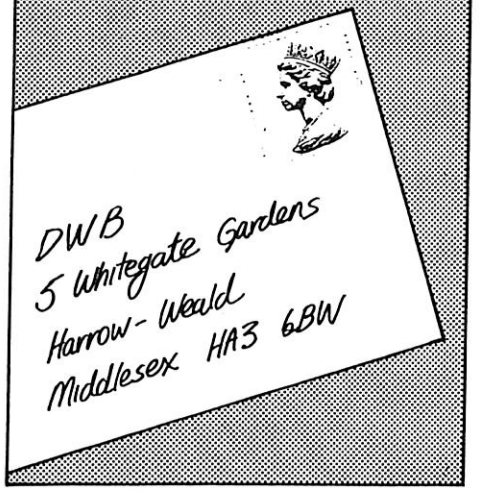
I thought that issue 14 was disappointing because, for a start, there were far too many letters concerning *DWB*. To be honest I do not think that any comments on *DWB* should be included. It is useful for *you* to know what people like/dislike about it but it is of no interest to anyone else. The JN-T interview was poor and very little new emerged. Part 2 looks better but I suspect that he'll end up saying nothing again ! There was also too much on fandom; 'Skaro', two conventions and Gary Russell. But the worst thing was the comic-strip. The original idea of bringing out the faults of a story in comic-strip form worked splendidly until now.*THE FIVE DOCTORS* was in very bad taste.

Whatever your method for the next poll, I believe that voting-forms (photo-copied sheets sent out with the magazine) are a must. It would make it easier to compile the results and more people would vote.

LISA HILL, Solihull, WEST MIDLANDS

In defense of the ODWM, or DWM as it should still be called, I find the issues now of a far better standard and interesting content than any that Richard Lan-

LETTERS



den did or the latter JJB ones.

You've said that it is too detailed in what it says and that Joe and Jean Public are not going to know that the Yeti are a 2nd Dr monster etc..., but remember, DWM is a 'specialist' magazine,for people who like *DOCTOR WHO* and know about the show. Only *DOCTOR WHO* fans are going to buy it; you only expect people who like golf to buy 'Golfers Monthly' and people who like horses to buy 'Horse & Hound'. These magazines, and many others, don't talk down to their readers, they expect them to have a certain knowledge, which is true of the buyers of DWM.

I know that before I became a member of DWAS and had access to the many fanzines available that the Monthly was my only source of *DOCTOR WHO* information and I longed for the 'fannish' Monthly that is being written now.

RUSS MERRYMAN, Nr. Sheffield, S YORKSHIRE

Many thanks for an excellent issue 15. On reading the letters pages, I became increasingly disgusted with the so-called 'fans' and members of an 'Appreciation' society whose sole aim in life, it seems, is to destroy the hard work of producers, directors and writers who spend many hard hours producing a programme which, had it not been for the same determination in the past, would not exist today. How can people 'slag off' those workers in the past, present and even future, when it is plainly obvious that without those workers, the history, or the future of the show would grind to a halt. Constructive criticism is great, everybody loves it-it helps make the programme better. But slagging off the programme and its makers just for what seems to be the sheer hell of it does nothing but to bring the show into disrepute, dragging all the innocent *DOCTOR WHO* enjoying fans with it.

With any period of *DOCTOR WHO*, if it is a good one, then one remembers the good bits and some of the bad bits. However, if it is a bad one, one is more likely to remember the bad bits and forget most of the good bits. Some let the bad bits swamp the good bits and take over, producing the kind of views that are regularly heard in fanzine letters pages/reviews, and voiced at many conventions. When people make views and state opinions, *WHY* don't they just stop, think, and weigh up the pros and cons, the *real* pros and cons —and then say something which is going to be helpful to those it is aimed at instead of saying something which is of no use to anybody except those who want to keep refuse-collections going ? It's all very well saying:*"He* (Graham Williams), *does deserve the appellation 'Worst Producer ever"* , but has anyone ever stopped and properly answered the question *"Why?"* The answer, very probably, is *NO* . Williams is simply the 'fall-guy' who takes the stick for the bad work of others—not people under him, for which he would, deservedly get punished, but those above : the Head of Department, the Board of Governors, the Director General of the BBC , the Government Watchdog Committee etc ... It was *they* who dealt with the complaints about the excessive violence and horror we associate with the Hinchcliffe era , and who influenced the evolution of the programme after Hinchcliffe threw in the towel. Any horror-style stories after that (*IMAGE OF THE FENDAHL, HORROR OF FANG ROCK* etc.), produced by Williams , were blasted down by his superiors leaving an extremely limited number of options open to Williams of which he chose, unfortunately, humour. The chiefs liked that and everybody was happy except , of course, those who *really* mattered: the and the public ! So far, very few people have taken this into account when trying to form opinions of the Williams era, and when it *is* taken into account, then the type of criticism which is being dealt out in magazines such as *DWB* , is incredibly harsh—I would like to see how any of his critics would have faired under the same conditions.

The same is now happening with JN-T . People are putting him in the firing-line when, three years ago, he was the best thing since sliced bread. They criticise the stories he has chosen but, as he said recently at 'WhoCon', he chooses the best of the scripts available. He can't help it if the best of the scripts are still poor and it makes you wonder what would happen if he didn't take the best around.

As for me—I like all of *DOCTOR WHO*,the ups *and* the downs. If mistakes are made, that's O.K., for from those mistakes, the makers of the programme can learn, and make the programme better. If they had listened to every criticism they would've given up years ago——I'd rather have a *DOCTOR WHO* containing *some* mistakes rather than no *DOCTOR WHO* at all !

I TRY TO PRINT ALL THE LETTERS THAT DWB RECEIVES AND INEVITABLY THERE ARE GOING TO BE SOME RATHER HARSH LETTERS. WHERE THIS OCCURS, I ENDEAVOUR TO INCLUDE A LETTER GIVING THE OTHER SIDE OF THE ARGUMENT AS WELL TO HELP BALANCE THINGS OUT RATHER THAN A BIASED, ONE-SIDED OPINION .

DR COLIN M. BARRON, Callander, PERTHSHIRE

The latest *DWB* has left me speechless ! Once again I can only use superlatives to desribe the latest issue. Your italic typeface and graphic alterations proved very effective and if *DWB* continues to improve at the present exponential rate , you will soon be threatening the Robert Maxwells and Rupert Murdochs of this world !

How amusing that DWAS have taken an ad in your magazine after slagging it for so long—even so, their arrogance still shines through, describing *DWB* as the starter and DWAS as the 'main course'. Let me say that in my case, the 'main course' took '4' months to arrive, and when it did, it gave me indigestion !

SAUL NASSE, Robinson College, CAMBRIDGE

Thank you very much for £15. The cover was great with that lovely garish orange. The video covers are a good idea, but I , for one, will not start hacking my *DWBs* up to use them !

The letters pages were fun, and I was especially amused to see that 'Davros' think's I'm part of the 'vocal minority', 'a kiddie' and that I slagged off *ATTACK OF THE CYBERMEN*. I was aware of none of these ! Perhaps he should read what I write more carefully, especially as it always has my name attached !

I am delighted more episodes have been found and nothing could please me more than all of Seasons 1-6 turning up on the BBC's doorstep—so hands off, Black Guardian ! The JN-T interview was interesting and made a good companion to the Eric Saward one in the Monthly. Both were comforting and bode well for the future.

RICHARD CHARLTON, Evington, LEICESTER

Congratulations on producing a superb 'zine. Your news source is second to none. The only thing that disappoints me is the amount of bad criticism JN-T seems to receive in *DWB* (letters). Hopefully, your superb interview will set things right. I believe JN-T has done a lot to keep *DOCTOR WHO* alive.

As for the argument about which way to vote in a poll for All-Time Classics , I believe the best way to secure a fair poll is to ask each reader to send in his or her favourite story from each Doctor . That way every era of *DOCTOR WHO* will be fairly represented.

NIGEL GILBERT, SOUTHPORT

There is an obvious method of fairly assessing *DOCTOR WHO* episode popularity. If you express the number of votes cast as a percentage of the total number of people that could vote for a story (eg; if 40 people saw *DEAD PLANET* and 30 people voted it best = 75%. Similarly, if 600 people saw *CAVES OF ANDROZANI* and 300 voted it best = 50%). Of course, every-one would have to state when they started watching *DOCTOR WHO* and it involves a bit more maths (but not too much).

STEVE ROGERS, Beccles, SUFFOLK

Congratulations on face-lifting *DWB*, even if the cover was a little over-the-top ! (All you needed was a blurb for £1 million on Bingo and you could have retitled *DWB* to S-U-N !)

Colin Borthwick's poll suggestion is an excellent way of compiling the All-Time Classics. However, checking through his system I found, to my reckoning, that d = 11, giving the Baker stories a 'weight' -factor of 1·0198675 (154/151).

Nobody could accuse you of wasting your JN-T interview. The questions were punchy and hard-hitting. Having no video-recorder is comment enough on the casette cover !

TREVOR LAMBERT, Doncaster, S YORKSHIRE

What can I say ? Who would have thought when a scrappy little photocopied fanzine flopped onto the news-stands that within a year it would become the most professional and controversial fanzine available? The last two issues of *DWB* (14 & 15) were the best yet. In fact, to misquote myself (see page 2 of *DWB* 14), *DWBs* 14 & 15 can be likened to *CAVES OF ANDROZANI* —— *superb* ! There's not much news nowadays, but that's not your fault and you're a month ahead of everyone else with what litle news there is (if no one believes me, try comparing September's *DWB* with the 'Celestial Toyroom' for October !) . It's nice to see that you're giving people the Right to Reply, giving the magazine an air of responsibility and maturity which many top newspapers have lost.

Just one question: in issue 15 you had a poster titled *The JN-T Monsters* . Well,I recognise most of them, but what is the hairy one in the middle ? Is it new for Season 22 ? Will it be censored in Australia ? What will Mary Whitehouse say ?!

FOLLOWING MY REQUEST LAST ISSUE FOR INFORMATION FROM READERS IN POSSESSION OF 'DOCTOR WHO' '60s AUDIO-TAPES, I'VE SINCE RECEIVED SOME POSITIVE RESPONCE WHICH I WILL INCLUDE ON THESE PAGES NEXT ISSUE...

SHADA TAPED?

The more people that express an interest the better, though obviously not everyone will . After all, Graham Williams i s not everybody's cup of tea and the fact that this story comes directly after HORNS OF NIMON isn't much of an incentive. Indeed, the story features many of the 17th Season trademarks, emphasized by Romana's dialo - gue in a scene where she comes across a Gallifreyan nursery book, and utters, in typical 17th Season fashion: "I read it when I was a Time Tot !" On the good side, however, it is reputed that had it been com- pleted SHADA would have been the greatest Williams story of all...and possibly an All-Time Classic ? Also, the story it- self would have added greatly to 'Who Mythology, with its storyline based on a book: 'The Ancient Law of Gallifrey'. Most importantly of all, irrelevant of its competance as a DOCTOR WHO story, if completed then technically it can be regarded as a legitimate DOCTOR W H O story, and may even be premi - ered on television ?

The first progress report of this campaign will appear next issue...

AFRO-UPDATE

By J.Jeremy Bentham

Nigeria has now checked a l l its stations and nothing more exists in that country. How - ever, Nigeria was only one of the African countries to have bought DOCTOR WHO in the '60s, and as far as can be ascertai- ned one full set of prints of the Hartnell/Troughton/& early Pertwees was distributed t o Africa as a whole. This infers that while several African st- ates showed DOCTOR WHO, they could not have shown the same programme in different coun - tries at the same time. Ergo , for instance, Nigeria might have THE WAR MACHINES , b u t Kenya might possess THE SMUGG- LERS. Presumably there existed a central clearing house some- where which rotated t h e s e prints around all the African countries, just as in the case of the Arab countries.

Not surprisingly, BBC Enter - prises are very delighted t o recover two complete Hartnell stories. What i s perhaps surprising is that, AT LAST , they are prepared to do some- thing positive themselves ab - out scouring the rest of Afri- ca.

Leading the search on behalf of BBC Enterprises will b e Snowy Lidiard-White, a name well known to DOCTOR WHO buffs ...he was a Production Assist- ant on many black and white serials, including the recent- ly found CELESTIAL TOYMAKER & WAR MACHINES material. Sadly, at the moment, Lidiard - White is in hospital, but o n his return, around mid-November , he will be commencing the for- mal enquiries which may yet lead to more discoveries. . .

No More Cuts

With sales of THE BRAIN O F - MORBIUS video having proved "very disappointing", B B C Enterprises has revised i t s decision to sell THE DALEKS — the next scheduled release — as a 100 minute edition. The record sales for REVENGE O F THE CYBERMEN, versus the appa- lling sales for BRAIN O F MORBIUS, has convinced the BBC that the public just doesn't like edited material when the full versions are available.

Due to the mechanics of mass- producing commercial V.Ts, the maximum length a tape can be is 150 minutes, and that's e- xactly what the new length of THE DALEKS will be. This will consequently entail very litt- le editing if any. Bearing in mind most episodes are around 24 minutes complete, that the beginning and end music (one & a half minutes per episode) , will be chopped out, and that the episode reprises will be absent, very little else will need to be done towards fitt - ing this story into the 150 minute format. Release of this story will be in the Spring of 1985.

By J.Jeremy Bentham

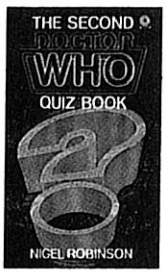
WHOCON REVELATIONS; JN-T STAYS... DALEKS RETURN

John Nathan-Turner, producer of DOCTOR WHO, revealed to a packed audience at Britain ' s largest annual convention last month that he would be staying —but he didn't say how long for, and to add to the confu - sion he revealed it wouldn't be for very long..?

Also announced was confirma - tion of the Dalęks' return at the climax of the season, a s DWB exclusively revealed last April ! Having expressed a n interesting in recreating the character of Davros, fingers crossed that Michael Wisher will be returning soon... with a new mask preferably !

Also hinted at was that next year's location filming will take place at Singapore.

TARGET NEWS



Although still in overall ch - arge of 'Target' books, W.H. Allen's new Comet list h a s taken priority for Christine Donougher and the DOCTOR WHO novels are now looked after by a name familiar to collectors of the 'Target' series, Nigel Robinson, who wrote the three above Quiz & Puzzle books for three simultaneous Christmas releases. Nigel, a confirmed fan of DOCTOR WHO, has been associated with W.H.Allen for three years, as freelancer and writer. He also wrote t h e DOCTOR WHO feature introducing Peter Davison for 'Time Out' a few years ago. On page s i x he discusses some of the new ideas he has brought with him to W.H.Allen and the books in general.

The 100th release will almost certainly be Robert Holmes's : THE TWO DOCTORS next July with TIME MONSTER a month later.

The cover for the forthcom - ing AWAKENING features t h e face of The Malus whereas THE MIND OF EVIL depicts The Mast- er standing in front of t h e nerve gas missile. (Hopefully a selection of the latest cov- er proofs next month...).

Last of the Summer...

There will be no more DOCTOR WHO repeats in 1984. During the Summer rumours abounded of a possible 'Six Faces of DOCTOR WHO' season, as a trailer t o Colin Baker's first season, and similar to the 'Five Faces of DOCTOR WHO' season 3 years earlier. Because of its succ - ess in the ratings, 'T o the Manor Born', currently being repeated on BBC2, has swallow- ed up the bulk of 1984's all - owance for repeats, leaving a very restrictive number i n which to do anything worth - while. Originally, it is thou- ght that about 39 slots were available, soon diminishing to 9, which led to speculation that THE MIND ROBBER and TWIN DILEMMA would be shown as a trailer for THE TWO DOCTORS...

With only KING'S DEMONS, THE AWAKENING and THE FIVE DOCTORS 1984 has been a very poor year for DOCTOR WHO repeats indeed.

NEWS IN BRIEF

ALAN LAKE, the husband of the late Diana Dors, who committed suicide last month, had previ- ously appeared in one DOCTOR WHO story, UNDERWORLD (1978) , in which he played Herrick.

TRIPODS star, Charlotte Long , died from injuries in a horri- fic car-crash recently, fuell- ing doubts for the series' - long-term future. It has also failed to receive the acclaim and cult-following expected.

JOHN HURST, designer of PLANET OF THE DALEKS and THE CAVES OF ANDROZANI, has been designing sets for recent editions o f 'Top of the Pops'.

PATRICK TROUGHTON a n d Jon Pertwee are expected to attend a convention in Champagne, Il- linois, next January.

K9 & CO will be shown for the first time in America at Xmas. Almost all of Season 21 has now been transmitted in Ameri- ca, but TWIN DILEMMA will not be shown there until at least one whole Colin Baker season is available, probably another year. Although 'Lionheart' have distributed it to the stations they have changed their minds and have given strict orders for it NOT to be shown as they don't want people becoming too interested in Colin Baker and bother the stations for more of his shows when there a r e none to be shown !

JN-T has another DOCTOR W H O orientatea play planned for Christmas, this time at South- ampton's Beaumont Theatre. In it Colin Baker will play Butt- ons, Nicola Bryant(Cinders) , Mary Tamm(Prince Charming) and Jacqueline(2 DOCs)Pearce a n d Anthony Ainley as...the ugly stepsisters (?). Fiona Cumming will direct. For more informa- tion please phone (0703)29771.

THE FITZROY TAVERN plays host, as from November, for the re- gular monthly informal gather- ing of DOCTOR WHO fans, mainly of the DWAS brigade. The merry gatherings (the first Thursday in every month) now occur at: 16 Charlotte Street (near Tot- tenham Court Road Station for the Northern/Central line o r Goodge Street on the Northern line). If you've never been , and you're over 18, why not give it a try ? See you there!

SEASON 22: The evil Time Lady , The Rani, is played by Colin Baker's ex-collegue, Kate O ' Mara, both having appeared to- gether in 'The Brothers'. I n 'Two Doctors' Patrick Trough - ton looks more like his old self, with ruffled, rather than straight hair this time. Mich - ael Atwell (Bates in ATTACK) , played an Ice Warrior in their first story. Incidentally, the filming of Telos for this st- ory was done at the same loca- tion as that for TOMB OF THE CYBERMEN.

WhoCon 21

By Alec Charles

What actually happened ? Not a lot. I guess the first big (gish) problem was that the hotel were an hour late in setting up the main suite, which meant that we were one hour late in letting people in ! All credit, however,must go to Paul Zeus and the Exec people for going to the hotel management and telling them that there was no way that the Convention was going to finish at the agreed time—it was the hotel's fault for the lateness—and, since Paul wasn't intending to make drastic cuts to the programme, then they'd be stuck with us for an extra hour or so. Next problem—the video. It took rather longer to get the screens right than perhaps it should have done. There was an uneasy half hour pause at what should have been the first of the day's events, with all 600 (or so) attendees seated impatiently in the main suite, whilst Keith Barnfather & Co worked frantically to get *something* to work ! Eventually, the first episode was postponed and we were into . . . the Panel Discussion (Typical, eh ?-Ed) ! Boring ? Well, yes , it was. Nobody had anything to say (Bar John McElroy and his endless plugging of his snaps-Ed) ! The audience were somewhat p/*!ed off with the delay, and it just never got off the ground. Eventually, the whacky and zany compere for the day , Dominic May, jumped onto the 'stage' and announced what we were going to see; firstly, an episode you wouldn't have seen if you'd been watching on 23rd November 1963; then, the recently recovered... episode 4 of *THE CELESTIAL TOYMAKER* ; and finally the two existing episodes of *DALEKS MASTERPLAN* (though not necessarily in that order !). Also on the video front we were treated to a Davison clips tape (A masterpiece of editing !-Ed), a BBC film on the Longleat Convention, and, best of all, a taped recording of Nicola Bryant and Frazer Hines apologising for their absence, from the set of *THE TWO DOCTORS*! (The Pilot episode was , in places, very funny).

The guests were better. O.K., so it started with Fiona Cumming and Sarah Lee who weren't particularly exciting, for a few reasons. Firstly, we've all seen Fiona before and it would have been nice to have got someone new, and secondly,who's heard of Sarah Lee ? She's JN-T's secretary, actually...what will we get next, Matthew Waterhouse's shoeshine boy ? At least he wouldn't have got all the lecherous looks from interviewer, Ian McLachlan, who's more interested in what he himself is saying rather than his guests. He may be a fluent speaker but,afterall, is anyone *really* interested in watching Ian McLachlan interview ..Ian McLachlan !? Much better was seeing Gary Russell watching Michael Wisher interview himself ! From Wisher's initial appearance, complete with Davros mask, through his light-hearted comments on fellow actors and actresses, to his closing impersonation of a self-destructing Dalek, it was the best part of the day. Due to the non-appearance of Peters Moffat and Miles, the third, and last, guests were John Nathan-Turner and Colin Baker, both in their usual, loud costumes. Sadly, it appeared nobody could be found to interview them, so they spent the session answering questions entirely from the audience, continuing unabated long after Dominic May had called time (good for them)! How exciting, so we got the usual likes of *"Are the Plasmatons going to be returning ?"* and *"Do you wear loud underwear, as well , Colin?"* As I said, how exciting, but not as exciting as the raffle draw, but then, what could be ? Racing snails, perhaps ?

Nevertheless, 'twas a fun day. I suppose congrats must go to Dominic May for his compering job (how many other people noticed he changed his tie for every appearance on stage ?).I guess that if we'd had someone less humerous there might have been a riot in the opening hour. Congrats also to Paul Z, not his best event, but I know that I enjoyed it and, judging from chats I had afterwards, I was not alone. And congrats also to *OPERA OF DOOM* stars David Jeffries and Sue Bradley who announced their engagement on the day (I expect Gary will edit that out...wow,he hasn't !). Finally, thanks to all those people who bought 'Aggedor' and 'Catch 22'—you've really made my life worthwhile. . .

LEFT: Colin Baker strikes a thoughtful pose; ABOVE RIGHT:Michael Wisher chips off his Davros mask before a bemused Gary Russell; CENTRE RIGHT: (left to right) John Nathan-Turner & Colin Baker take control; BELOW RIGHT: (left to right) Michael Wisher; Fiona Cumming; Sarah Lee; Colin Baker and John Nathan-Turner. (Photographs copyright (c) 1984 Marion Breeze)

TARGET—
Section

INTERVIEW
NIGEL ROBINSON
(DOCTOR WHO Editor)

NIGEL, HOW LONG HAVE YOU BEEN WITH W.H.ALLEN ?
"I've only been on the regular payroll at W.H.Allen since July this year. However, I've been doing freelance work on a regular basis for this company for over a year—including quite a bit of work on the DOCTOR WHO titles. My association with W. H. Allen goes way back to 1981 when I wrote 'The Tolkien Quiz Book'. Then followed the two 'DOCTOR WHO Quiz Books', and the 'Crossword Book'. Christine Donougher still remains overall editor of Target Books—I've just taken over the DOCTOR WHO list (for obvious reasons !). Certainly I'm having great fun editing the books !"

BEFORE WORKING FOR W.H.ALLEN DID YOU WATCH *DOCTOR WHO* AND IF SO WHAT DID YOU THINK OF IT ?
"I'm assured that I saw AN UNEARTHLY CHILD way back in 1963 —— though as I was only 4 at the time, the memory is a little hazy! Since then, of course, I've watched it avidly.

"My favourite Doctor was—and still is—William Hartnell: not just because he was the Doctor I grew up with but because he created the role from nothing and turned it into a legend.

"Like everyone else I've got my own personal favourites , but some of the stories I would cite as being the best of DOCTOR WHO (and therefore the best of British TV) are: THE WEB OF FEAR; THE KEEPER OF TRAKEN; LOGOPOLIS; ROBOTS OF DEATH(a vastly underrated story); THE WEB PLANET; THE CELESTIAL TOYROOM; SNAKEDANCE; THE GREEN DEATH; FRONTIER IN SPACE / THE PLANET OF THE DALEKS; THE DALEKS MASTERPLAN; THE CAVES OF ANDROZANI; FURY FROM THE DEEP; GENESIS OF THE DALEKS".

HOW BIG A PUBLISHERS IS W.H.ALLEN AND WHAT IMPORTANCE DOES THE SERIES HAVE WITHIN IT ?
"W.H.Allen is split into several departments. There is the hardback imprint——also called W.H.Allen; 'Star Books', which is our paperback imprint; 'Comet', our trade paperback (or upmarket large format) list; and of course 'Target' which, as well as publishing the DOCTOR WHO books, also produces a series of TV tie-ins such as 'The A Team' and 'Knight Rider', one - offs like 'The Making of Dune', and other books geared to the young adult market. Although the DOCTOR WHO paperbacks and Hardbacks are fully integrated into the Target and W.H.Allen lists, they are given special treatment and attention——which I think is a good thing.

"There are five editors on the staff and between us we publish about 250-300 books a year, of which about twelve or so are DOCTOR WHOs. And although the novelisations and special DOCTOR WHO publications only form a small percentage of our annual output, we attach a great deal of importance to them. After all, the DOCTOR WHO series is one of the most popular children's series in the book world today, with over 6 million copies in print ——in fact, I think it's probably broken quite a few records !"

HOW IS IT DECIDED WHICH STORIES ARE TO BE NOVELISED ? IS IT YOUR DECISION ?
"It's up to the DOCTOR WHO Editor to decide which DOCTOR WHO stories are to be novelised. I can't speak for Christine but , as for myself, I would like to see the current season's programmes being novelised reasonably soon after transmission.However, I'm very keen to see the old stories novelised too, and I think that a fair balance can be struck between the two".

HOW LONG IS IT BETWEEN THE TIME A TITLE FOR A NOVEL IS DECIDED TILL IT WILL ACTUALLY APPEAR IN THE BOOK-SHOPS ?
"The time can vary considerably——I believe AN UNEARTHLY CHILD was produced in a few months. But generally it takes about 8 to 9 months from our receiving a manuscript to the book reaching the shops——this allows time for editing, proof-reading, getting the cover designed, printing, binding, and distribution to the shops".

THE CHOICE OF BOOKS IN RECENT YEARS HAVE TENDED TO BE BIASED TOWARDS THE CURRENT TELEVISION DOCTOR, BUT RECENTLY MORE PROMINENCE IS BEING PLACED ON OLDER STORIES. WHY IS THIS AND WILL THIS TREND (HOPEFULLY) CONTINUE ?
"As I've said, I'm very keen in getting the current stories out soon after transmission. But I'm equally keen on publishing the older stories——DOCTOR WHO is, after all, over twenty years old, and some of the viewers watching today may never have seen Hartnell or Troughton or Pertwee".

DO TARGET NOW MAKE A POINT OF CONTACTING THE ORIGINAL AUTHORS OF THE TELEVISION SERIALS TO NOVELISE THEIR STORIES RATHER THAN IN THE PAST WHEN TERRANCE DICKS HAS TAKEN ON THE BULK OF THE WORK ?
"The original writers of the TV stories have to be contacted before plans for a novelisation can go ahead, and increasingly - they have shown an interest in novelising their own stories. I think this is a good thing——after all, they often have a better understanding of their script than anyone else. For instance, I doubt that anyone but Donald Cotton could have so successfully recreated the wry humour of his original script for THE MYTH MAKERS. However, when for one reason or another the original writer doesn't want to, or is unable to novelise his own script, we will continue to rely on our tried and trusted DOCTOR WHO writers".

BECAUSE OF HIS HEAVY SCHEDULE, TERRANCE HAS, IN RECENT YEARS , BEEN CRITICISED HEAVILY BY THE FANS FOR PRODUCING SOME VERY BLAND AND THIN BOOKS——HIS RECENT NOVELS; 'ARC OF INFINITY' AND 'KINDA' IMMEDIATELY COME SPRINGING TO MIND WHICH WERE, REALLY , VERY POORLY WRITEN. ARE BOOKS CHECKED FOR CLARITY AND VALUE BEFORE PUBLICATION ?
"I know Terrance has often come in for some criticism——most of which is unfair. INFERNO, and the forthcoming MIND OF EVIL, are two extremely well written books, and I'm sure that THE KROTONS and THE TIME MONSTER will be of a similar standard. When people criticise Terrance I think they should also bear in mind that without him and his foresight the DOCTOR WHO list might not exist in the form we know it today. He was one of the main forces in getting the list off the ground and still remains one of our most popular authors.

"As for checking the novels, they are checked by several people connected with DOCTOR WHO".

IN RECENT YEARS THE PRICES OF THE BOOKS HAVE INCREASED SHARPLY , WHEREAS THE PAGE COUNT FOR MANY OF THE BOOKS HAVE DECREASED DRAMATICALLY, SOME AS LOW AS 110 PAGES FOR £1 50. CAN YOU EXPLAIN THE REASON FOR THIS ?
"We try to hold prices down as much as possible, but it is inevitable that as production and printing costs rise, so shall the price of books. But I think you will find that the price of the DOCTOR WHO books compares extremely favourably with similar - books on the market".

THE PAGE COUNT FOR THE BOOKS HAVE NOW BEEN INCREASED TO '144' MINIMUM. WHERE HAVE THE EXTRA PAGES COME FROM ?
"I'm not quite sure I understand your question. Certainly we've increased the number of pages due to readers' demands, and because we feel that the writers can often do more justice to their story if they have a larger number of pages".

SINCE RETURNING TO ARTWORK COVERS SOME STUNNING COVERS HAVE BEEN PRODUCED. WHY WERE THE PHOTOGRAPHIC COVERS, GENERALLY UNLIKED BY FANDOM, DROPPED ?
"As you say, the photographic covers were not very popular with the general public. Personally, I prefer the artwork covers —— and all our covers will be artwork from now on".

WILL THE PETER DAVISON PHOTO-COVERS BE REPRINTED WITH ARTWORK AND WHAT PLANS ARE THERE FOR THE COLIN BAKER COVERS ?
"We have no immediate plans to reprint the Peter Davison novels with new artwork covers yet. However, no doubt in time they will be rejacketed. We have no definite plans as to the design of Colin Baker covers yet".

HAVE YOU ANY FAVOURITE JACKET ILLUSTRATIONS OR ARTISTS ?
"I don't have any one favourite artist working on the DOCTOR WHO covers at the moment, I think that all the artists are displaying great talent and the recent covers are among the best we've ever produced.

"A short list of some of my favourite covers: DEATH TO THE DALEKS, ENLIGHTENMENT, KEEPER OF TRAKEN, THE ZARBI and THE MIND OF EVIL".

DO BOOKS SELL BY THEIR COVERS ?
"Covers DO help to sell books. With DOCTOR WHO we have a hard-core of readers who will buy the book whatever the cover, but even so I believe that an attractive cover will encourage the casual reader to pick up a book and, hopefully, buy it".

WHO ARE THE CURRENT ARTISTS EMPLOYED AT W.H.ALLEN AND CAN WE HOPE FOR SOME OF THE OLDER FAVOURITES (ACHILLEOS...CUMMINS. . .) EVER RETURNING ?
"Andrew Skilleter does a lot of work for us at the moment.As for the return of former artists, that's very much up to the decision of our art department".

THE RECENT RELEASE OF THE TROUGHTON STORY 'THE HIGHLANDERS' DEPICTED A COMPANION (JAMIE) ON THE COVER. DOES THE RULE THAT 'ONLY' THE CURRENT TV DOCTOR IS ALLOWED TO APPEAR ON A BOOK JACKET STILL APPLY AND CAN WE HOPE FOR SOME MORE FRONT - COVERS FEATURING COMPANIONS ?
"It's a sales decision that only the current Doctor should be displayed on the cover of the jacket. There is no hard and fast rule about displaying companions however. For THE HIGHLANDERS, Jamie was felt to be a very important part of the story and so he appeared on the cover. At the moment, we have no plans for featuring any of the other companions on the cover".

SINCE USING COLOURED JACKETS AND DIFFERENT SIZED LETTERING ON THE SPINE AND BACKCOVERS, THE 'DOCTOR WHO' BOOKSHELF NOW LOOKS VERY ERRATIC AND UNTIDY. DO W.H.ALLEN PLAN TO TIDY THE BOOKS UP BY EVENTUALLY RE-RELEASING THEM ALL WITH A CONSISTENT APPEARANCE ?

"Quite honestly, I don't agree with you on that point. Admittedly, there are differences in the spines of the books——but this was very much a case of different editors and production staff working on the books. As for the DOCTOR WHO logo, this changes only when the logo for the TV series changes".

RATHER WISELY, TARGET HAVE BEGUN NUMBERING THE BOOKS, BUT ALPHABETICALLY RATHER THAN CHRONOLOGICALLY (ACCEPT WITH RECENT RELEASES) OR ORDER OF PUBLICATION (SEE 'TARGET WALLCHART' OVERLEAF). LINED UP ALPHABETICALLY THE BOOKS LOOK HAYWIRE. WHY WAS IT DECIDED TO NUMBER THE BOOKS THIS WAY ?

"I take the point that things may appear to be confusing. However, I think it would be even more confusing to the general reader if the stories were numbered chronologically. For instance, after THE AZTECS (chronologically number 6 in the DOCTOR WHO library), the next title would be number 10 (DALEK INVASION OF EARTH)".

IS THE HARDBACK RANGE VERY POPULAR ?

"Very much so !"

WHICH HAVE PROVED TO BE THE BESTSELLING BOOKS OVER THE LAST 11 YEARS ?

"Our two bestselling books in recent years have been the two Peter Haining special publications. Terrance's THE FIVE DOCTORS went into a second edition extremely soon after first publication".

HAVE W.H.ALLEN ANYTHING SPECIAL LINED UP FOR THE 100TH NOVELISATION ?

"The 100th paperback novelisation should appear in the latter half of next year. Provisionally it will be THE TWO DOCTORS but I must stress that the schedule could change between now and then !"

WILL THE NOVELS CONTINUE TO BE RELEASED AT THE RATE OF AROUND ONE A MONTH AND ARE ANYMORE SPECIAL PUBLICATIONS LINED UP FOR THE FUTURE (IE: ANOTHER PETER HAINING BOOK FOR 1985) ?

"The DOCTOR WHO novels will continue to be released at the rate of about one a month. As a long-time fan of the series, I've come to W.H.Allen with some new ideas, and I think there will be a few rather pleasant surprises over the next eighteen months or so. . .and that's all I'm prepared to say at the moment !"

FINALLY, HOW IS THE LONG-TERM RELATIONSHIP BETWEEN W.H.ALLEN AND *DOCTOR WHO* LOOKING FOR THE FUTURE AND CAN WE HOPE FOR A COMPLETE SET OF *DOCTOR WHO* NOVELS ONE DAY ?

"Our relationship with the BBC is as good as it's ever been and I hope will continue to be so.

"I see no reason whatsoever why the complete set of novels should not be eventually published..."

NIGEL ROBINSON, THANKYOU.

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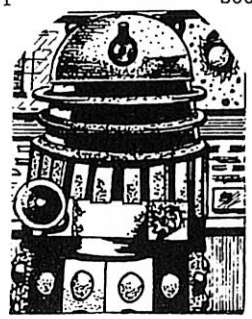

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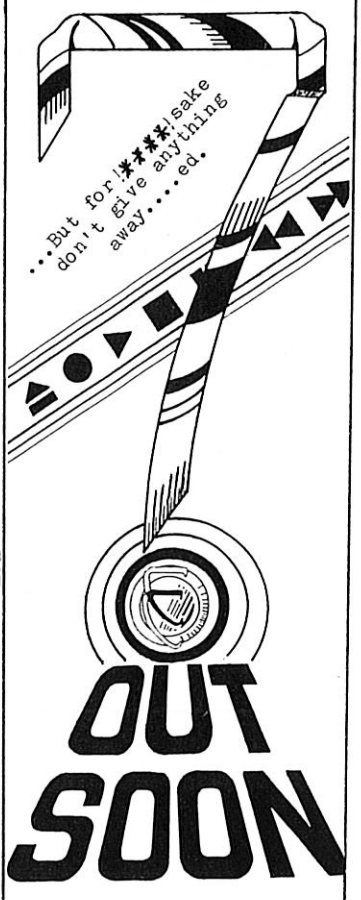

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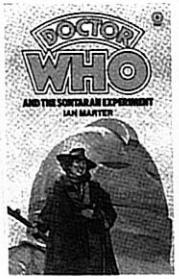

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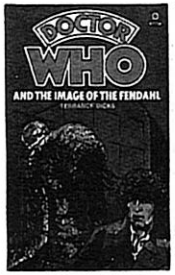

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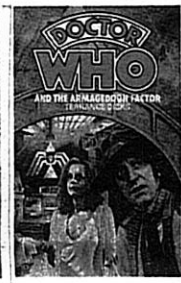

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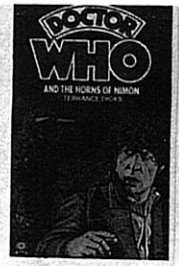

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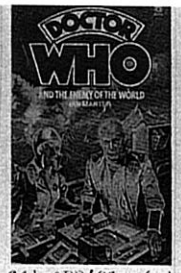

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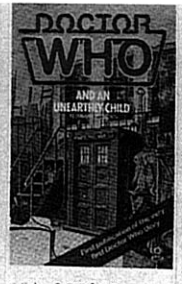

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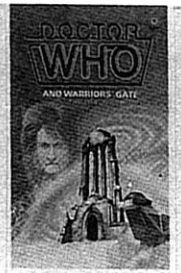

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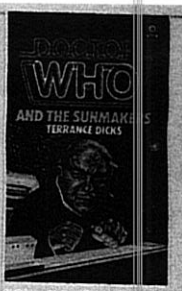

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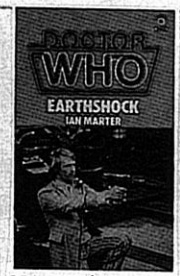

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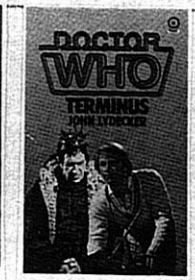

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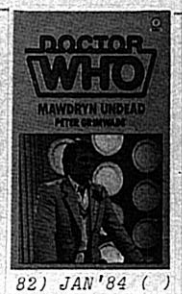

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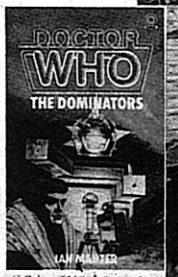

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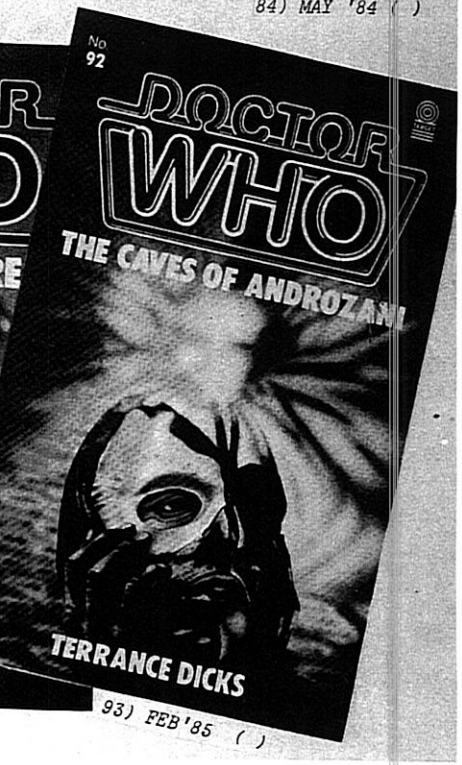
90) NOV'84 ( )

91) DEC'84 ( )

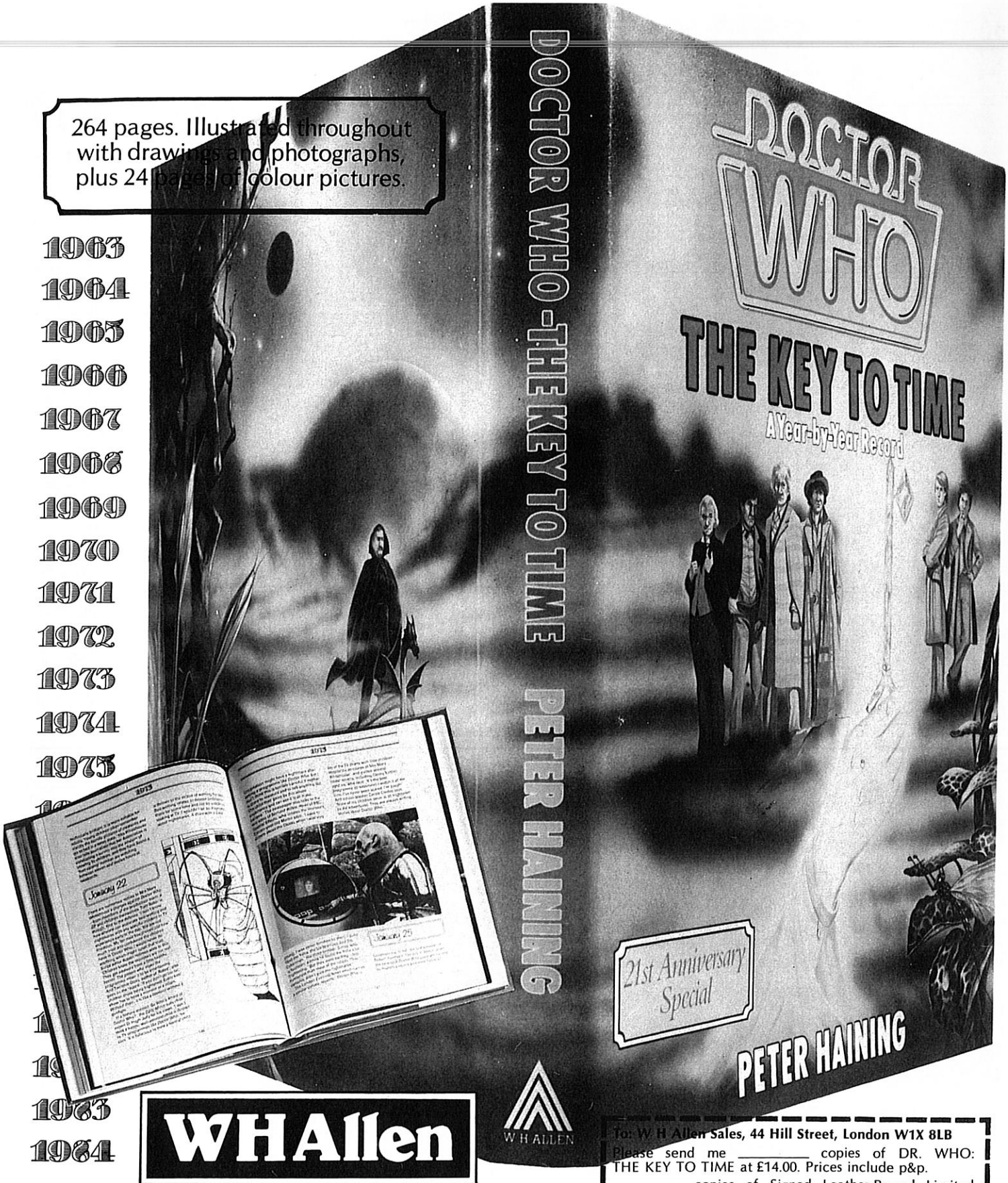
92) JAN'85 ( )



93) FEB'85 ( )

94) MARCO POLO by John Lucarotti-MAR'85 ( )
95) THE AWAKENING by Eric Pringle-MAY '85 ( )
96) THE MIND OF EVIL by Terrance Dicks-JUN'85 ( )
97) THE MYTH MAKERS by Donald Cotton-JUL'85 ( )
98) THE INVASION by Ian Marter-AUG'85 ( )
99) THE KROTONS by Terrance Dicks-SEP'85 ( )
100) THE TWO DOCTORS by Robert Holmes-Oct'85 ( )
(PLEASE NOTE:Listings 94-100 are provisional)

COLLECTOR'S·GUIDE



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1963
1964
1965
1966
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1971
1972
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1974
1975

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JEAN-MARC LOFFICIER

The Making of THE PROGRAMME GUIDES

Ever wondered how a book is conceived, from its initial conception through to the day it arrives on your bookshelf ? In the following article Jean-Marc Lofficier explains the fascinating story behind his extensive reference books, THE DOCTOR WHO PROGRAMME GUIDES (Volumes 1 & 2), published by W.H.Allen in 1981. (THIS ARTICLE IS TAKEN, WITH PERMISSION OF THE 'DOCTOR WHO FAN CLUB OF AMERICA', FROM DWFCA's NEWSLETTER, 'THE WHOVIAN TIMES' (VOLUME 9).

What made us decide to write the 'Programme Guide' ? And how did it come to be written ? Strangely enough, we did not decide to write the 'Programme Guide', the decision was made for us by its publisher, W.H.Allen, who also put out all of the novelizations.

Let me backtrack a bit. What came first was a French cinema magazine called 'L'Ecran Fantastique'—no relation to the American 'Cinefantastique', but basically covering the same field. I have been contributing editor to 'L'Ecran' since 1979,and had previously published big retrospective articles on such famous TV shows as 'The Prisoner'(in 1978), 'Star Trek' and Rod Serling's 'Twilight Zone' and 'night Gallery'(both in 1979). So, when my editor asked me what was next, I said *DOCTOR WHO*.

With the help of my wife Randy, during most of the Summer of 1979 and until mid-1980, I worked on writing a 100-page 'dossier' on *DOCTOR WHO*. During that time, I made contact with BBC producers Barry Letts and Graham Williams, and author Terrance Dicks, who were all very helpful in assisting us with our research (I should add a word of thanks here to BBC's Jane Judge who put up with a lot of requests for information).

You see, *DOCTOR WHO* has never been shown in France, and all the people involved felt really supportive of 'L'Ecran's' attempts to make the programme better known there.

In November 1980, I finally delivered the manuscript to my French publisher, and sent a courtesy copy to Terrance Dicks, who was amply quoted in the text. The 'dossier' was accompanied by a complete list of all *DOCTOR WHO* stories, with cast, credits and story summaries. Sadly, because the subject was not deemed 'commercial' enough for French readers, it had to wait for publication (and in a much shorter form!) until April and May of 1982 !

Yet, Terrance Dicks (whose mastery of French rivals Maurice Evalier's) read the 'dossier' and was very complimentary about the research work done. As I recall it, he suggested that I send another copy of the 'episode guide', ie:the list of all the stories, with cast and credit information, to the BBC because, as he put it, they had nothing quite that handy and simple to use for reference.

Feeling very grateful to the BBC, I reworked the 'episode Guide' in English this time (remember:the original was in French !). Since I meant it to be an internal reference document, for B B C use only, I tried to re-incorporate as much BBC information as I could find, mostly going back to the original story summaries, called 'Early Warning Synopsis', developed by the script editors and used in 'radio Times' listings, etc... Then, I did something which, I belive, had never been attempted before: I wrote a 'concordance index' of some of the programme's most famous names, places, themes, etc... Again, this was done with the needs of the producer or script editor in mind, not the general public.

Eventually, I finished what was going to become the first version of the 'Programme Guide'—except that, at the time, it stopped with the last episode in the 'Key to Time' series, *THE ARMAGEDDON FACTOR*. I had xeroxed the 'episode guide' on white pages, and the 'concordance guide' on pink pages... Needless to say, both then-script editor Chris Bidmead at the BBC and Terrance Dicks were quite happy to receive what they considered a very useful tool for their work.

And that would have been the end of the story, except that Terrance then suggested to publisher W.H.Allen that my work should be used to update 'The Making of *DOCTOR WHO*' book. Well, for various technical reasons, this was never done (and probably never will be), but instead W.H.Allen expressed the desire of publishing the 'Programme Guide'—as it was, for sale yesterday so to speak.

I asked for some time to allow me to improve and otherwise revise my first version which, having been done for basically two persons, was in my opinion unpublishable as such. Randy and I finished rewriting the manuscript in the fall of 1980 and delivered it to W.H.Allen.

In addition to hurriedly re-checking facts and rewriting story summaries to expand on the BBC versions, we had to add the 17th Season (which ended with the sadly, uncompleted *SHADA*). All this rewriting,without a word processor,proved very difficult.

Before publication, the manuscript was sent to then-Executive Producer Barry Letts at the BBC for clearing, and came back with a 'nihil obstat'. My editor at W.H.Allen, Christine Donougher then did an outstanding job putting it into final shape. This is about the time that W.H.Allen advised me that, because of the length of the material, they would be publishing it in two volumes.

Then, while passing through London in November 1980, we learned that the 18th Season would be Tom Baker's last. The publishers wanted to expand the 'Guide' to include that season's information, which made sense. But at the same time, for technical reasons, we had to deliver the revised work within a month, without exceeding 130 pages per volume !

So we went back to Los Angeles, and rewrote, for a third time, the 'Programme Guide', adding information up to *LOGOPOLIS*.Since, at the time, the 18th Season was barely on the air, the BBC lent us copies of all the scripts and technicle information to enable us to deliver the material on time.

The final version of the 'Programme Guide' was finally airmailed express to London in December 1980, and the original hardcover version appeared sometime in early 1981. In the meanwhile, John Nathan-Turner had become full producer on the show. When he received his set of the books, he noticed that there were a number of things which were wrong with the 18th Season information.

For instance, the name of the 'Tharil' race in *WARRIORS'GATE* had originally been 'Thark' in the scripts, but had been changed at broadcasting time for legal reasons.... The actor who played *LOGOPOLIS'*mysterious 'Watcher' had been identified in the cast sheets, but Nathan-Turner wanted to keep his name a secret. . . And I seem to recall there were a few minor cast changes as well in *MEGLOS*.

The major change that was now suggested by the BBC was to revert to using the script writer's original title for a story, in the days where stories were left untitled on the screen, ie: *THE KEYS OF MARINUS* instead of using the first episode's title, ie : *THE SEA OF DEATH*, as had been done previously in the BBC's own 'Radio Times'.

It was too late at that time to make these changes in the hardcover version, but it was decided by the Powers-That-Be,that the paperback version would be corrected instead. So, we went back to work on what was now the fourth revision of the 'Programme Guide'! Having,in the meantime,had some exchanges of points of view with several British fans over some of the information concerning William Hartnell's days as the Doctor, I also took this last minute oppurtunity to make some more changes of my own.

Admittedly, the Hartnell episodes were the hardest to research, and I was assured by probably unimpeachable sources that—horror! —the BBC's information which I had relied upon was in error on some fine points, ie: was the long-dead Yetaxa in *THE AZTECS* a High-Priestess, or a High Priest ? Answer: a priest.

Well, to make a long story short, the Hartnell story summaries were thoroughly revised once again, a few errors were corrected in the 'concordance guide', and I even rewrote the section entitled 'History of Earth—the Future' to incorporate other people's suggestions. But I stood firm on other grounds and, to this day, I maintain that, in some areas, my fictional interpretation of some elements of the *DOCTOR WHO* universe is as valid as anyone else's! (e.g.; the relation between the Daemons and the Great Vampires).

To those who got upset, I have only three things to say; one, you're as entitled to your opinion as I am to mine; two, I am the author; and, three, it's only a TV show !

'The *DOCTOR WHO* Programme Guide—The Paperback' (and hopefully, the definitive version!) came out late 1981, putting an end to the saga. That concluded my involvement with *DOCTOR WHO*. There was a time when the BBC was interested in doing one of our stories (we're also screnwriters) for the show, but that never materialised, which is a shame. We have also written a comics story for the '*DOCTOR WHO* Monthly Magazine', that should appear any year now ! Lastly, we did an interview with Terrance Dicks last November, which is scheduled to appear in 'Starlog' sometime this Autumn.

And then, of course, when enough material will have accumulated, (in another couple of years, I guess), we plan to do a 'Programme Guide, Vol III', that will start with *CASTROVALVA* and will likely cover four or five seasons. . .

Jean-Marc Lofficier

Violence in "Dr Who?"

We live in a violent age.

For almost 40 years we have existed on a knife-edge between two politically opposed power blocks who could blow eachother to smithereens at the touch of a button. And even on the home-front, we are now in a society where the outcome of industrial disputes depends more upon boots and bricks than on any verbal wrangling.

Against such a background, it is strange that some people should ignore such dark clouds looming on the horizon and concentrate, instead, on attacking what is arguably the very finest programme ever produced by British television—*DOCTOR WHO*.

Since its inception 21 years ago, *DOCTOR WHO* has had its violent streaks. In the very first serial we were treated to the sight of our intrepid hero being physically intimidated and brutalized by a group of Stone-Age thugs. Later, as the series progressed, we were treated to more subtle horrors : atomically mutated aliens living in steel casings (*THE DEAD PLANET*), emotionless cyborgs with skull-like faces (*THE TENTH PLANET*) and furry killer robots stalking the London Underground (*THE WEB OF FEAR*).

So, it was no surprise that the programme should come to the attention of that self-appointed guardian of public morals, Mrs. Mary Whitehouse. A plump, middle-aged housewife, and a devout Christian, Mrs. Whitehouse set out her aims in the book; 'Let's Clean Up Television'. Later, she set up a pressure-group called 'The Viewers and Listeners' Association' with the aim of persuading the BBC and ITV to toe the line where sex and violence were concerned.

VIOLENCE—A Good or Bad Thing?

One of the cornerstones of Mrs. Whitehouse's arguments has been her contention that violent or frightening scenes on television cause permanent psychological damage to children. She claims that 'doctors have told her' that bedwetting and nightmares in children can be due to watching *DOCTOR WHO*. Certainly the first allegation is rubbish. Children have been wetting their beds for thousands of years, not just the last 21. The causes of enuresis, as it is properly known, are multiple with parental attitude being the most important. The idea that the flickering image on a TV screen can affect bladder control is nonsense !

Mrs. Whitehouse's other claim that *DOCTOR WHO* causes nightmares does, at least, have some grain of truth in it. It *is* true that young children can have nightmares about Daleks and Cybermen etc. But the underlying cause of such night terrors is not the harmless image of some plastic or cardboard monster that trundles across the screen, but underlying psychological conflicts in the child him/herself. Dream imagery results from what psychologists term 'Primary Process Thinking', a primitive form of unconscious thought processing that is the vestigial remnant of man's primeval past. When we dream about a monster, for example, we are really dreaming about our monstrous emotions —desires of a violent or carnal nature which our conscious mind cannot accept, and which only surface when our built-in censor relaxes during sleep. During the years of early childhood, the developing human personality suffers great conflict between the conscious self ('The Ego') and the unconscious ('The Id') and that is why nightmares are most common in this age-group. Dreams about monsters are common in *all* cultures. In Western societies the monster may manifest itself as a well-known creature of fiction such as Frankenstein or the Cybermen, whereas in Third World countries the creature is likely to appear as, say, a dragon or a sea-serpent.

So, although a child may have a nightmare about a particular *DOCTOR WHO* monster, it is likely that he would have had a nightmare about some monster even if *DOCTOR WHO* had not existed. Watching *DOCTOR WHO* only provides the costumes for nightmares, *NOT* the script !

VIOLENCE — The Effects

A belief held by the Mary Whitehouses of this world is that ordinary, sane, reasoning people can be turned into murdering, raping, knife-wielding psychopaths just by watching violent television. Such a belief has no scientific validity. People who commit atrocities after watching TV or videos are bad in the head to begin with ! It is true that there is a certain type of disturbed individual who commits murders or other acts of violence in 'copycat' fashion, but for such sick people almost anything can provide the blueprint for their delusions; an advertising slogan on a billboard, a phrase half-heard on the tube, a children's storybook... The killer of John Lennon is said to have believed he was the central character in the novel 'Catcher of The Rye'.

There is even some evidence that violence on TV can actually be *good* for you. Deep down, we are all animals and as such have certain aggressive impulses which are a throwback to our primitive past. All too frequently, in civilized society, we are unable to get rid of our aggression, so we bottle it up. The result varies, depending on the individual, but can include the so-called psychosomatic diseases such as ulcers and back pain as well as other diseases such as high blood pressure. In extreme cases the individual can suddenly 'snap' and erupt into an orgy of violence as in the case of the man who massacred diners in an American hamburger restaurant recently.

Fortunately, most of us find some outlet for our aggression, either in physical activities such as sport or by redirecting the aggression into hard enthusiastic work, as in business. But often, some pent-up aggression remains, and that is where programmes like *DOCTOR WHO* can actually be therapeutic. By watching an action-packed scene in a *DOCTOR WHO* episode we actually 're-live' the emotions of the hero we are identifying with. So, when our hero gets rid of some of his aggression by zapping a Cyberman, we get rid of some of our aggression too. Most,if not all, of *DWB's* readers must have felt the curious sense of elation and relaxation after watching a 'classic' *DOCTOR WHO* story, and that is because the experience purged us of our unpleasant emotions. In the stressful times we live in, a weekly dose of *DOCTOR WHO* is a tranquilizer I would gladly prescribe for all my patients, or better still (BBC Archives please note), *DOCTOR WHO* three times daily before meals !

VIOLENCE—Can it be Good for you?

On a final note, some of Mrs. Whitehouse's criticisms of violence in *DOCTOR WHO* might be acceptable if there actually is any *real* violence to speak about. But a closer examination of individual stories shows that she is really getting upset about nothing. Listening to Mrs. Whitehouse one would think that this programme featured constant scenes of Sam Pekinpah style gore, with peoples' entrails being strewn over the studio floor. Nothing could be further from the truth.

Take the famous 'disembowelling' scene from *TOMB OF THE CYBERMEN*, the subject of an earlier Whitehouse complaint. Looking back on it now, it's hard to see what the fuss was about. We see Toberman bursting open the chest-unit of a Cyberman and a little trickle of shaving-foam emerges. It's about as frightening as watching someone shaving in the morning ! Mrs. Whitehouse was concerned that this scene represented human disembowellment—obviously she thinks that peoples' stomachs are filled with shaving-foam !

Similarly, the 'terrifying' killer policemen from *TERROR OF THE AUTONS* were no more frightening than a Burton's tailor's dummy, while the 'horrific' scarred faces from *TALONS OF WENG CHIANG* and *CAVES OF ANDROZANI* looked *nothing* like the real thing at all.

Fight sequences in *DOCTOR WHO* don't give much cause for concern either. Even the grittiest of fights, the warehouse-fight scene from *AMBASSADORS OF DEATH*, is not particularly realistic, though it *is* exciting, with obviously pulled punches and an absence of gore. So violence in *DOCTOR WHO* tends to be 'soft' violence, deliberately portrayed with an absence of sadism or suffering.

If anything, there is a case for more violence in *DR WHO !*

I am in no doubt that the poor ratings of recent years are due to the lack of real horror and violence in the stories. Personally, I would like to see another U.N.I.T. story featuring an action-packed climax in which the Brigadier, Benton, Yates et al blaze away at some alien menace on the streets of London. Think how much better *RESURECTION OF THE DALEKS* would have been if there had been a pitched battle between U.N.I.T. troops and the Daleks on the banks of the Thames rather than that slightly unconvincing shaving-foam fight.

Finally, with Season 22 looming, we can look forward to the return of some *real* gritty action in *ATTACK OF THE CYBERMEN*, for it is known that this serial (and others this season) features some *very* violent scenes, even more explicit than the 'Cyber-massacre' ones in *THE FIVE DOCTORS*. To quote 'Q' in the film 'Never Say Never Again', *"Are we going to be in for some gratuitous sex and violence ?"* Well, I certainly hope so !

by Saul Nasse

Pennant Roberts has inspired me. O.K., away with the straight-jacket, I'm *not* talking about *THE WARRIORS OF THE DEEP* : merely a throwaway comment he made at the recent 'Aggie-Con 2'. He was asked how he compared the three different *DOCTOR WHO* producers he'd worked for. He answered by saying that Philip Hinchcliffe was a straight, down-the-line TV producer, leading the directors in the direction *he* wanted. Graham Williams tried to do the same whilst trying to hold the reins of the '*DOCTOR WHO* bonanza' that was just taking off. John Nathan-Turner, on the other hand, left the director much more to his own devices, having a heavy involvement in the programme's marketing. Pennant then mused that maybe they should have three' producers, one to actually produce the programme and two to promote it.

One of the features of JNT's era, especially in comparison to his two immediate predecessors, is that it has lacked a direction. On one hand we've had the glossy hyped thrillers the *EARTHSHOCKs*, *RESURRECTIONs* and, it seems, *ATTACKs*). Then we've had the pseudo/intellectual (delete if you wish) ...(*KINDAs*, *GATEs* and *NAKEDANCEs*). Mixed in with these we've had a few archetypal stories (*TRAKEN*, *CAVES*). But, as soon as we're off on one foot, the next story trips us up and leaves us flat on our faces.

In some ways this has its advantages. It means possibly the greatest inter-season variety we've witnessed, offering something for everyone. But, equally, it means that *DOCTOR WHO* as a programme does not progress, it just oscillates. We're into the one step up, slip another down syndrome. So, for me, what the show needs is someone to take it by the horns and pull it, via the directors, down a new, exciting avenue that must exist.

Within the present set-up, I don't think JNT, or anyone else, could do this. As Marvel would say, *"There just aren't enough hours in the day"*. Imagine what being the producer today means in comparison to Verity Lambert's time. There's the plethora of merchandise, two exhibitions, huge overseas markets and, of course, the massive fan-world. All these, and more, require a very large commitment of time and effort from the producer to nurture them to the programme's good. So what I advocate is <u>two</u> producers (I think that three would be overdoing it!). They would be the producer - proper and an Executive Producer. The Executive would look after the whole of the *DOCTOR WHO* band-wagon, and have some say in the direction the programme took. The producer could once more resume his role as the captain of the crew, forging new creative paths, unencumbered by the *'Whoniverse'*.

I believe this regime could present the beginning of a new era for *DOCTOR WHO*. The show itself could shock and perplex once more, whilst the *DOCTOR WHO* phenomenon could mushroom. Each would feed the other symbiotically—at the moment we're in danger of one becoming the parasite that kills the other. What about names? I should like to see a young, inventive idealogue as producer. There must be many. For the Executive Producer, the public face, there's an obvious candidate: John Nathan-Turner! He's proven in the role, and I'm sure he'd welcome the oppurtunity to lift some of his workload from his shoulders, to further his career.

SO HOW ABOUT IT' BBC ?

SOB!:(SOB!: IN MY MIND I HEAR AGONIZED SCREAMS AND I FEEL GREAT PAIN...
IS IT PARTS OF YOUR PAST BEING TAKEN AWAY?
NO, IT'S THE WORLD'S DR. WHO FANS..
VYDSHR
...MOURNING THE LOSS OF MY PASTS WHICH ARE KEPT ON PIRATE-VIDEOS. MY PASTS:- THE VINTAGE STORIES!
I KNOW HOW YOU FEEL, MATE!
I MUST GO IN SEARCH OF MY LOST STORIES!
"BURNT-OUT STAR" LOOK
...AND IN THE HOME OF FLESHY J. SNOTGRASS, A TYPICAL, GREEDY ○★◎*!!!-!% OWNER OF A PRIVATELY-OWNED SET OF DR. WHO MASTER-TAPES
LOOK OUT, ZOE!
YUK! YUK! NO-ONE WILL FIND ME HERE!
OY! YOU... GI'E US THOSE TAPES
GET KNOTTED!
BUT YOU'RE DEPRIVING OTHER FANS!
SO?
AFTER HIM!
NOW CALM DOWN!
C'MERE, MIDGET!
NAHH! I'M SO GREEDY AND SELFISH I WON'T LET YOU GET AT THESE STOLEN VINTAGE-TAPES!
MUTANTS
S.F. Rock Books.
R
US
HORROR. FANTASY. PIRATE-VIDEOS. WOW!
HE WENT THIS WAY..!
WHY DO I HAVE TO DOUBLE AS YOUR PSYCHIATRIST? LOS THEED ONE!
WHAT'S THIS? D.W.B. 14! Hmmmm! THE; AFRO-TAPES! SO...! (WHAT A BLESSING THIS D.W.B. THING IS!)
D.W.B.
AVAUNT, FERI-BABES!
...A HOLLYWOOD JUNGLE SET, 'AFRICA'...
HELLO, JANE DARLING! WHAT'S ON T.V.?
OH, SOME FUNNY LITTLE TRAMP WHO FIGHTS BIG FURRY THINGS IN LONDON, AND FLIES ABOUT IN A 'BLUE BOX'!
WHEN I SEE YOUR PAIN
Huppah! AH-HA! PIRATE-VIDEO STATIONS!
SO... ALL WE NEED TO DO IS TRACK DOWN THE LOCAL T.V. STATION...
YAWN!
...ONE TRACK-DOWN LATER...
FREEZE! OKAY, BUSTER, HAND OVER THE TAPES!
ER-NO WAY MAN!
TAKE ME TO YOUR LEADER, SONNY!
... AND, BEHIND THE SECRET DOOR...
SO... OMEGA!
HOLE. BLACK HOLE.
UH-OH, YOU CRAZY SON OF A TIMEX WATCH...
YOU'LL HAVE TO DEAL WITH ME BEFORE YOU GO THROUGH THAT SECRET DOOR WHICH LEADS TO MY BOSS...
SECRET DOOR
BA-AM!
OKAY!
THE AFRO-TAPES
OKAY... I ADMIT IT ALL...
CORNY JOKE-1984
WHILE YOU WERE BUSY SHOOTING YOURSELF IN ARC OF INFINITY, EVERY-ONE ELSE NOTICED THE RACKS OF VIDEO TAPES IN MY CONTROL ROOM!
I SHOULD HAVE BEEN A GRAND PIANIST LIKE MUM WANTED!
GAD, WHAT FIENDISH CUNNING!

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WANTED: Pre'74 DW annuals, '73 TV Special, Dalek annuals, DWB issues 1 & 2, 'Amazing Worlds' book, 'Pescatons' LP, 'War of the Daleks' game. SAE with quoted items & prices to: Bruce Dunn, The Flat, Suton, Wymondham, Norfolk NR18 9JJ.

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THE AMBASSADOR: Deb Watling interview, features on Zarbi, Cybermen & Sea Devils, review of the 'Leisure Hive' con' and more. £1 inc' P+P (cheques to Seaspite Enterprises'): Steve Clark, 1 Penarth Ave, Cosham, Portsmoutgh PO6 2AJ.

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BACK NOS.~

In responce to pleas from many readers , regarding information on the availabi - lity of 'D W B' back issues, we have put together the following list of issues still in stock.

Please note t h a t all 'DWBs' from number one (August '83) through t o number nine (April '84) and the special Patrick Troughton poster offer have completely sold out and there are no plans at present for reprints.

DWB:10 (May '84), blue logo, 12 pages.

"...immaculately produced..." (O W E N BYWATER), "...highly professional. . . " (SUE BRADLEY)...

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75p (including P+P).

DWB:11 (Jun'84), green logo, 12 pages.

"...informative and entertaining." (TIM COLLINS), "Congratulations. . ." (DAVID GUEST)...

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75p (including P+P).

DWB:12/13 (Jul-Aug'84), yellow logo, 24 pages (4 in full colour).

"...one of the best fanzines I've ever seen' (MIKE TEAGUE), "...the best DOCTOR WHO publication on the market." (STEPHEN TURNOCK), "I'd keep the special annual." (SAUL NASSE)...

CONTENTS INCLUDE: The Five Doctors Poll Results... Full Colour photographs.. & MUCH MORE (too numerous to list !).
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CONTENTS INCLUDE: How to Produce a Fanzine... 'Key to Time' Review... The JN-T Interview (Part 2), Poster:The JN-T Monsters (by Stephen Cranch)... 'Planet of Fire' Video Cover No.1 by Judith Bailey. ..NEWS & MUCH MORE !
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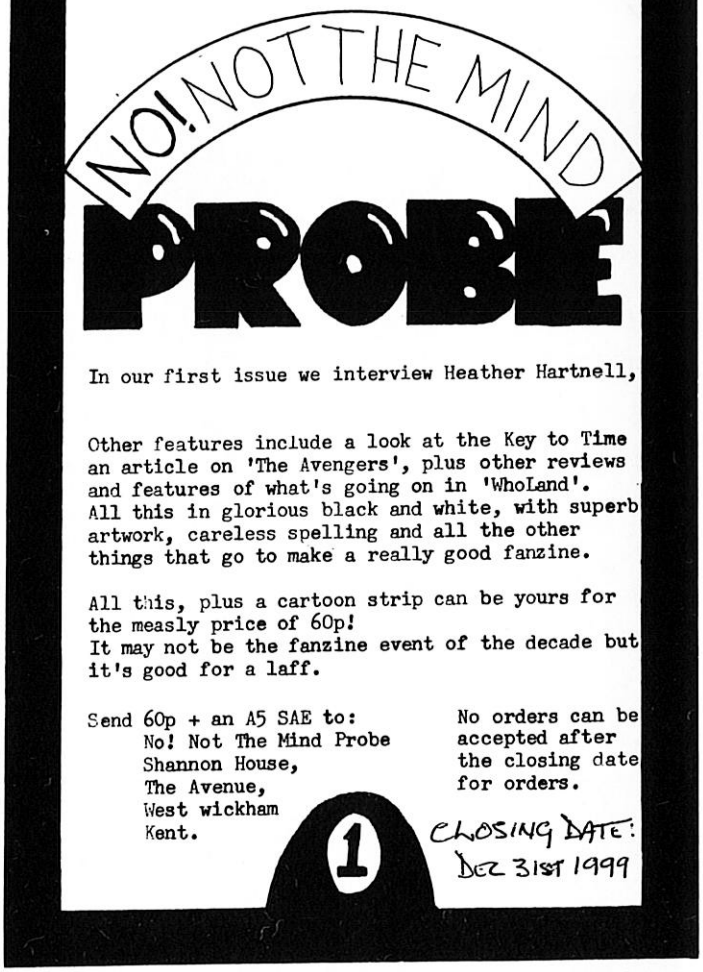
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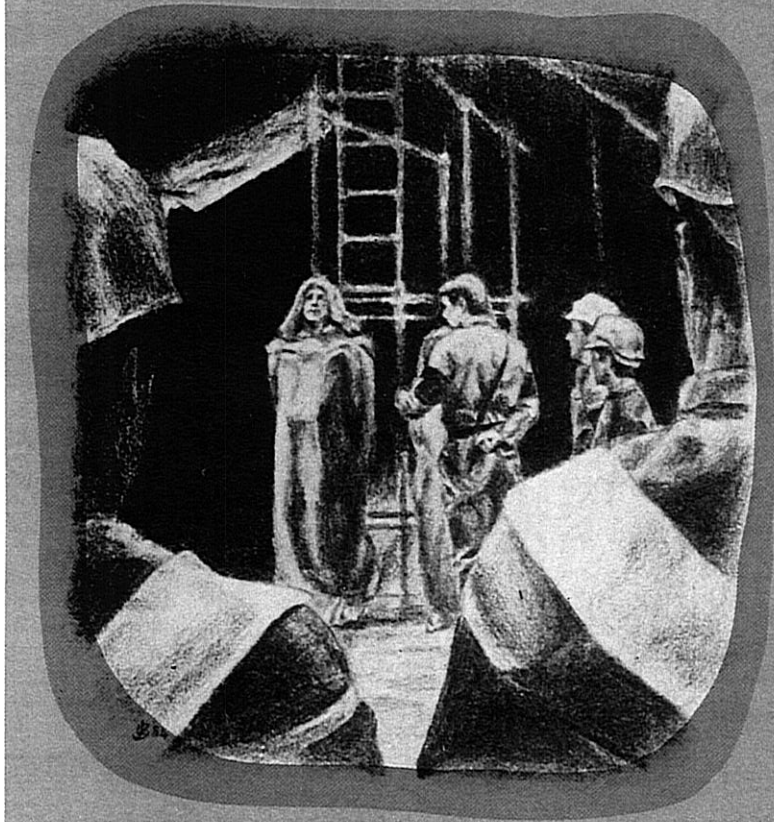

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